



Mr. Farland uses an 11 1-2 x 20 Banjo

1902
PRICE LIST

The A. A. Farland Patent
Wood Rim Banjo

With Harp Attachment and Waterproof Head

Designed, Manufactured and Used by

MR. A. A. FARLAND

The World's Greatest Banjoist



IS WELL KNOWN to most banjo lovers, Mr. Farland used one make of banjo exclusively for over ten years, because he was firmly convinced after testing all other leading makes that it was the best.

That he was not entirely satisfied with the instruments provided for his use, which were all especially selected for him, not made to order, is proven by the repeated written and verbal requests made to the manufacturers thereof for a more mellow toned instrument.

Failing to get what he desired from the manufacturers of the best metal rim banjos made, and having in mind a certain "old time" banjo, the rim of which was composed entirely of wood, which gave forth a good quality of tone, Mr. Farland became convinced that metal rims* were responsible for the disagreeable, nasal, irritating quality of tone, (which even his touch could not entirely overcome) which has caused the banjo to be disliked by sensitive musical people.

He thereupon commenced experimenting with wood rims, and found that increasing the thickness improved the quality of the tone.

As it was impossible to make the rim as thick as desired without reducing the size of the (vibrating) head, thus decreasing the volume of tone, or else increasing the diameter of the rim to such an extent as to make the instrument too large, it occurred to him to try beveling the top, so that the head would bear on the outer edge of the rim only.

The result of this experiment, with a rim hastily constructed of imperfect stock, was a banjo which in volume and quality of tone far surpassed any other banjo which Mr. Farland had ever heard.

That this superb tone was not the result of accident, as the production of metal rim banjos possessing what has heretofore been considered a good tone is†, is proven by the fact that it has been surpassed by that of all the Farland Banjos since made, this being undoubtedly due to more careful workmanship and better stock.

As the materials and artisans employed in the production of this instrument are as good as money can command, it is most emphatically asserted without fear of successful contradiction that The A. A. Farland Beveled Top Wood Rim Banjo is unexcelled in durability of construction and general workmanship, while in appearance, and in volume and quality of tone, it stands alone, absolutely unequalled.

*Any rim composed wholly or in part of metal.

† Metal rims are generally composed of German silver spun over maple, the wood rim being forced into the metal shell. Should it not fit PERFECTLY a poor banjo is sure to be the result. As the maple rims are steamed in order to bend them, it is of course impossible to make them exactly the same size. If too large they have to be turned down; if too small the metal rim can be made smaller, but in either case the PERFECT combination of the wood and metal rims is an operation of great difficulty, the really successful accomplishment of which is largely a matter of luck or accident. This explains why metal rim banjos "made to order" are generally so poor, and why manufacturers of such always prefer to SELECT instruments for experts.



TAKE an extra (accidentally!) good metal rim banjo; rest the rim on a table and note the increased resonance and volume of tone. The Farland wood rim secures this increased resonance and volume in greater measure, owing to the fact that the hard, metallic quality of tone of the metal rim banjo is entirely eliminated by the use of wood alone.

Its superior tone and the addition of **FARLAND'S WONDERFUL HARP ATTACHMENT** which imparts to these wood rim banjos a quality of tone unsurpassed (if equaled) in purity and beauty, makes the **FARLAND WOOD RIM BANJO** capable of a greater variety of tone color and beautiful effects than any other stringed instrument known.

Besides being far superior in tone to all other makes the Farland Wood Rim is also the most beautiful and durable banjo made. The main portion of the necks is made of one solid piece of thoroughly seasoned wood, and the ornamental veneering used is thin, in order that this piece may be as large as possible, experience having shown that necks so made are least liable to warp. The polish is equal to that on the most expensive pianos, the rim will not tarnish but will retain its lustre for years without periodical polishing, the designs for the scroll, carving, inlaying, etc., are chaste and artistic to a degree, only the best thoroughly seasoned stock is used and the rims, being strong and solid, will never go out of shape as metal rims do.

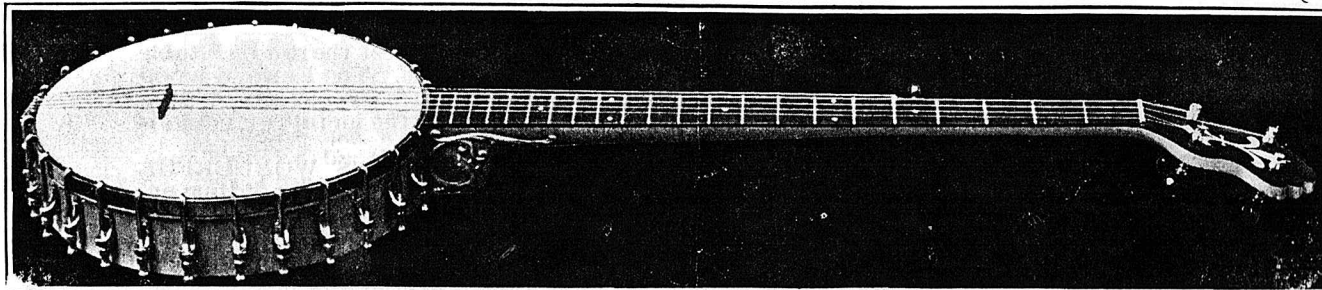
Furthermore, the Farland Wood Rim improves with age, whereas metal rim banjos invariably deteriorate owing to the fact that the wood lining, in time, shrinks away from the metal shell, which irreparably ruins the tone of the instrument.

The heads used are rendered absolutely impervious to moisture by a recently discovered process which improves their natural qualities as sounding boards. They look much better than ordinary heads, will outwear the same and stretch very little as they are not appreciably affected by atmospheric changes; last but not least they remain clean and free from finger-marks.

The great care exercised in selecting material, together with the careful workmanship of high-priced workmen, has secured a uniformity of tone in these wood rim banjos which is truly remarkable, and cannot be attained in metal rims for the reason stated on the preceding page.

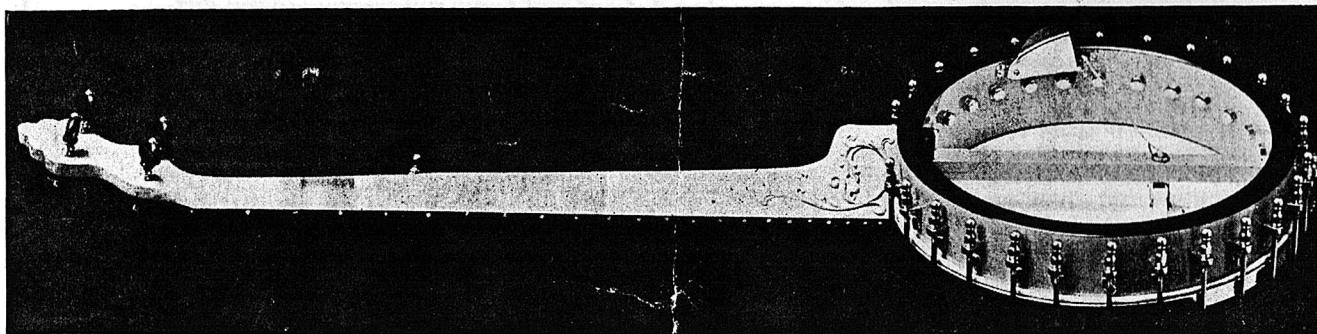
Each and every instrument is critically examined and thoroughly tested by Mr. Farland and every one is correctly adjusted and brought up to his high standard in tone and finish before being shipped. Should the stock of inspected instruments be exhausted while he is on tour, orders received thereafter are placed on file and filled as rapidly as possible in the order received, upon Mr. Farland's return.

LOUDER THAN A
PIANO



"Concert Grand"
Price Fifty Dollars

SWEETER THAN
A HARP





THE "Concert Grand" presents a plain but rich appearance and is a superb instrument for the concert room or parlor.

Its tone throughout the compass of the instrument, is rich, round and powerful, and being free from the disagreeable sharp, noisy quality characteristic of metal rim banjos (*which is sometimes mistaken for power*) carries farther than that of any other make,

Mr. Farland has repeatedly demonstrated that the tone of this instrument in the higher positions is louder, note for note, than that of a grand piano, the extreme upper notes being not only louder, but also more resonant than the corresponding tones of the piano. The harp attachment makes it sweeter than a harp. The scale is perfect.

DESCRIPTION: Beveled top wood rim (bent dry, not steamed) 2½ inches deep and ¾ inch thick, veneered inside and out with bird's eye maple; ebony veneer on bottom edge; bird's eye maple neck with beautifully carved heel; peg head tastefully inlaid with pearl, the whole being elegantly polished. Ebony finger board with 22 small raised frets and pearl position marks; best nickel-plated brackets with closed end nuts that will not wear holes in one's clothing; best grooved hoop; selected, and tested waterproof head patent non-slipping pegs; best tail piece, strings and bridge, and FARLAND'S WONDERFUL HARP ATTACHMENT, without which no banjo is complete.

How IT WORKS—A wooden bridge is made to press against the feet of the banjo bridge, under the head, in a manner which softens and enriches the tone, giving it a quality unsurpassed in beauty by that of any other instrument. This bridge is operated by means of a lever secured to the inside of the rim (see cut) which is pressed to the body and enables one to change the tone at pleasure while playing.

Should the natural tone of the banjo be desired throughout a selection, the bridge may be drawn away from the head and locked in that position.

SIZES:—10½x19, 11x19½, and 11½x20. The intermediate size readily tunes to D, works well in C, and is the popular favorite. Other sizes made to order as desired.

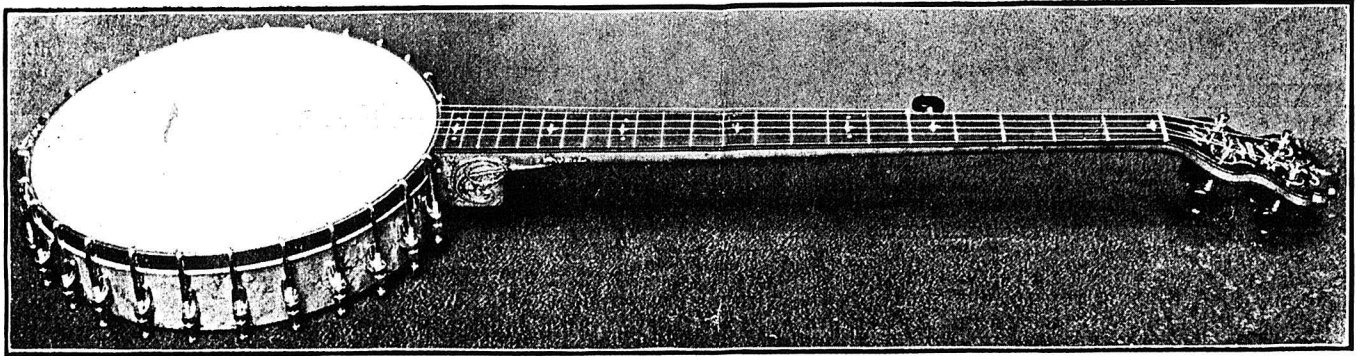
Every genuine Farland Banjo bears the trade mark printed in the corner of this page, and the signature of

A. A. Farland

When ordering state size wanted.

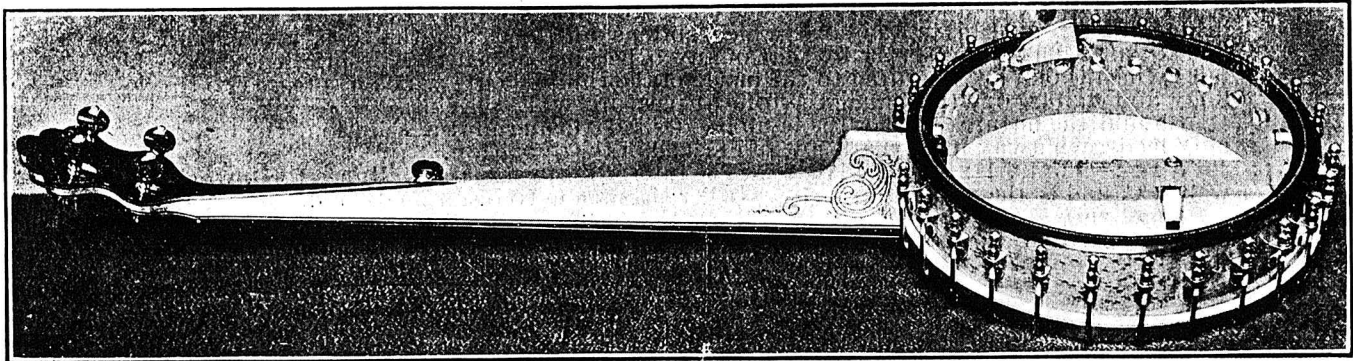


"ARTISTS' GRAND"



LOUDER THAN A PIANO

SWEETER THAN A HARP



PRICE, SEVENTY-FIVE DOLLARS

(6)



HE "Artists' Grand" was designed for those who want an extra fine instrument, and is made of carefully selected stock; has ebony and colored veneers under finger-board; V-shaped ebony and colored veneers on the back of peg head; the pearl position marks are very neat and attractive; the carving and inlaying are more elaborate and expensive than that on the "Concert Grand" and the ebony veneer on the bottom edge of the rim is neatly inlaid with marqueterie. In other respects it is the same as the "Concert Grand," except that the tone is as much better as extra fine stock and specially selected waterproof heads can make it. All heads used on the Farland Wood Rim Banjos are selected by Mr. Farland personally, the extra good ones (which are none too plentiful at best) being reserved for the higher priced instruments. The "Artists' Grand" besides being far better in tone, is also more beautiful than any metal rim banjo made *at any price*. Same sizes as the "Concert Grand."

Mr. FRANK S. MORROW, of Harrisburgh, Pa., who stands in the very front rank as an expert performer and thorough teacher, writes: "The 'Artist's Grand' received, and I am thoroughly pleased with it. The tone is wonderfully loud, clear and resonant, the best that I have ever heard, and the harp attachment does all you claim. The adjustment is perfect, the finish superb, and the waterproof head is a grand good thing, which will undoubtedly be hailed with delight by all banjo players."

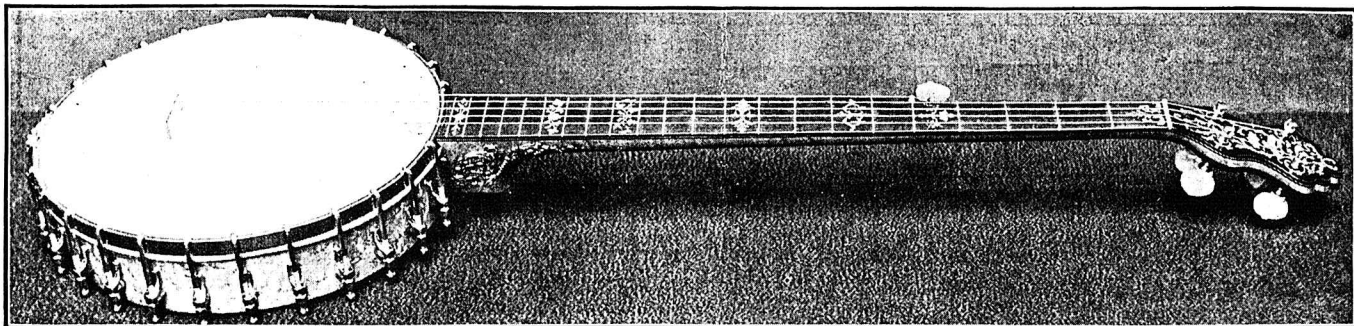
From J. ARTHUR MANEY, author of "Studies in Banjo Technic."—"The Farland Wood Rim Banjo is a revelation! Tone and finish are, alike, superb. I have used nearly all high-class makes, but can safely say that I never played on a REAL banjo until this one came. The tone is full, mellow and of an indescribable richness throughout the scale, like a high-grade piano or a rare old violin. You have given us a beautiful instrument, and may you have the unlimited success that your efforts deserve."

From Mr. CLAUD C. ROWDEN, Chicago's popular teacher and concert artist: "The 'Artist's Grand' received. It is simply great. Tone and appearance away ahead of any other banjo I have ever seen. The waterproof head is all right. If you could only give us some waterproof strings as well, we could give damp weather and perspiring fingers the merry ha! ha!"

Mr. HENRY C. TRUSSELL, the well-known concert banjoist writes: "The Farland Wood Rim Banjo received, and must say that I am delighted with it. I have always contended that banjo rims should be made entirely of wood."

From STEPHEN SHEPARD, publisher of Goldby and Shepard's Progressive Studies,— "Banjo received, and it is certainly a beauty. Accept thanks for promptness and such a fine instrument. Everyone delighted with it. One of the boys has started to raffle his — already. I think there will be a number of raffles after they all see it."

When ordering state size wanted.



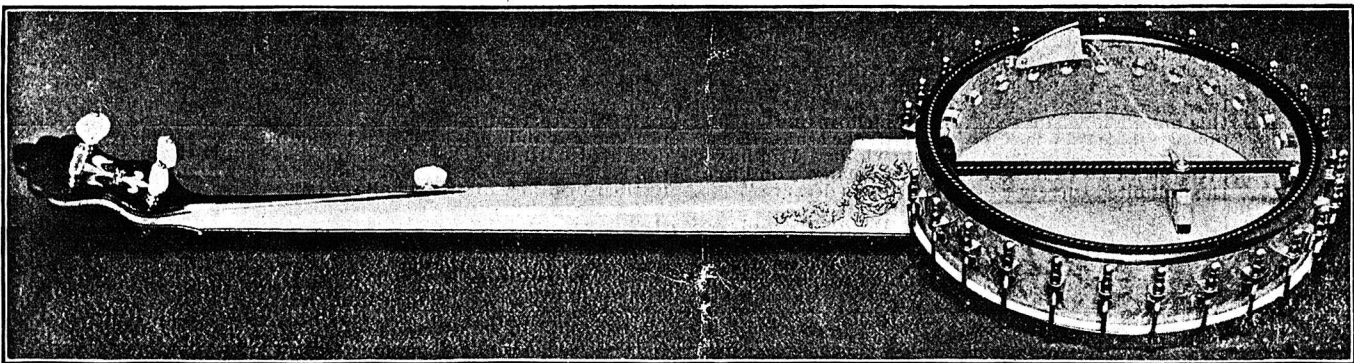
SWEETER THAN
A HARP

"Artists'
Grand"
No. 2.



Price. . .
One Hundred
Dollars. . .

LOUDER THAN
A PIANO





HE "ARTIST'S GRAND" No. 2. is undoubtedly the handsomest banjo as yet made. Special designs were made for the pearl inlaying, carving, etc. which is exceedingly rich ; the marqueterie inlaying on the rim is beautiful and the cross-piece is veneered and inlaid to correspond. The pegs have beautiful pearl buttons and all the fittings, including the waterproof head, are the handsomest and best obtainable.

The tone is fully in keeping with its magnificent appearance and no more acceptable or beautiful present for a musical sweetheart, relative or friend can possibly be obtained.

MR. W. S. WOLFE, proprietor of the Arlington Hotel, Batesville Ark., whose wife is one of the best lady banjoists in the West, writes : "The 'Artist's Grand,' No. 2, received, and Mrs. Wolfe is in the Seventh Heaven. She has always had the best obtainable, but this instrument beats them all. It is the loudest banjo I have ever heard, and Mrs. Wolfe says she doesn't see how the harps we are supposed to play in the hereafter can have a sweeter tone than that imparted to this banjo by the Harp Attachment. The waterproof head is a great improvement."

MRS. D. A. AMBROSE, the well-known teacher of Washington, D. C., writes : "I think the Banjo world will have to award Farland a double crown, as he is not only king of players, but king of manufacturers as well. The Farland Wood Rim is, in my opinion, an ideal instrument and far superior to all others."

From Miss EMMELINE JACKSON, an excellent teacher of Shawano, Wis : "The Farland Wood Rim Banjo reached me safely, and I am perfectly de-

lighted with it. The very finest tone I ever heard from a banjo."

MISS ANNIE G. SWASEY, the successful teacher of Portland, Me., says: "I am so proud of my Farland Banjo. Its tone is so different from that of other makes, so much better, and the finish is superb."

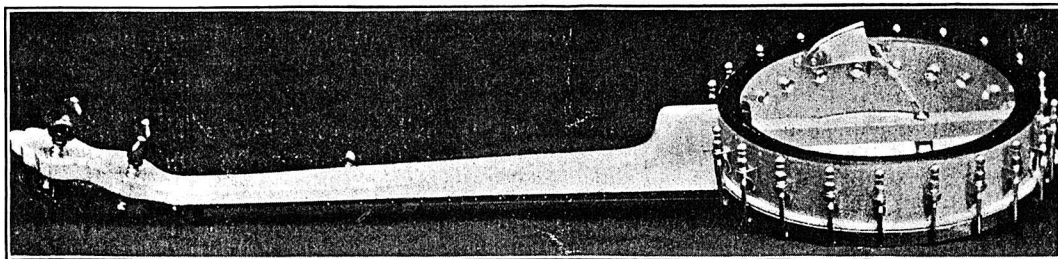
MRS. K. F. HORNER, of Sioux City, Ia., writes: "The Farland Wood Rim is the finest banjo I have ever used or seen, and I have always used the best. The wood rim is certainly a wonderful improvement over the metal rim, both in volume and quality of tone and artistic finish."

MR. J. J. DERWIN, of Waterbury, Conn., who is one of the most successful teachers in the country, writes. "For the past three years I have been a devotee of the mandolin, as the sharp nasal tone of the banjo was disagreeable to me, all the best makes proving unsatisfactory. I must say that the tone of the Farland Wood Rim is exquisite, the volume immense, while with the harp attachment on it becomes the sweetest of all instruments."

When ordering state size wanted.

“BABY GRAND”

PRICE THIRTY-FIVE DOLLARS



HIS instrument is $9\frac{1}{4}$ by 16, tunes to the same pitch as the banjorine, and is far superior to that instrument for club work, as its compass is greater, there is no extension finger board, and the most elaborate music can be played on it as easily as on a large banjo. An ideal banjo for children, and one which they need never discard (as is the case with half and three-quarter size violins), as it can always be used for duetts or club work.

The banjorine and 2d banjo parts of all club arrangements can be used as duetts for this instrument and a large banjo, or the guitar may be used instead of the latter.

DESCRIPTION.—Beveled top wood rim, made of selected maple; ebony veneer on bottom edge, maple neck, peg head neatly inlaid with pearl, the whole being beautifully polished. Ebony finger-board with 22 small raised frets and pearl position marks, patent non-slipping pegs, best grooved hoop, best brackets with closed end nuts, selected waterproof head, best tail piece, strings and bridge; and the wonderful harp attachment. Tone exceedingly brilliant and harp like.

"Baby Grand" No. 2.	Same finish as the "Concert Grand."	Price, \$ 50 00
" " " 3.	" " " "Artists' Grand."	75.00
" " " 4.	" " " "Artists' Grand No. 2."	100.00

From one of Philadelphia's most popular teachers, "Banjo received. It is truly a 'wonder' and I am delighted with it. The maxim 'There is no one who can give even a 'fair imitation' of FARLAND' is equally true with regard to his banjo. It is the Perfect Production of a GENIUS."

M. RUDY HELLER.

MR. A. I. ANDERSON, of Zumbrota, Minn., one of the best banjo players in the country, writes ; "The

‘Baby Grand’ has the finest tone of any banjo I ever heard. I was obliged to spend several weeks in St. Mary’s Hospital at Rochester, and although I was on the fourth floor and the floors are deadened, the banjo could be distinctly heard on the first.”

From MR. JOHN NICHOLSON, of London, Ont. "The tone of the 'Baby' is splendid. I am almost ready to say that it beats its larger brothers."

When ordering state size wanted.

"BLACK BEAUTY"



PRICE THIRTY DOLLARS



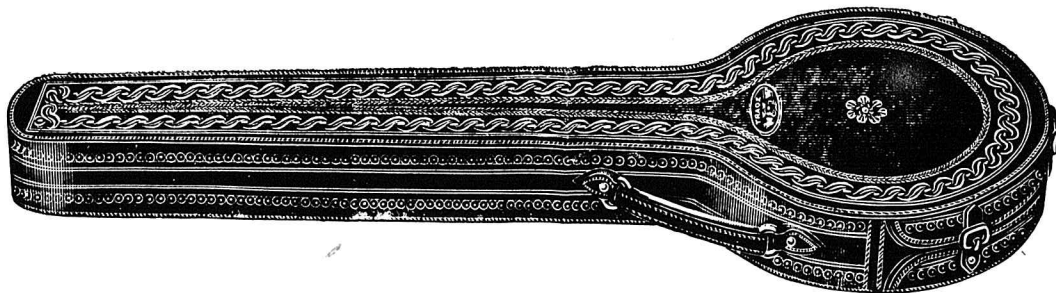
Louder than a Piano
Sweeter than a Harp



BLACK BEAUTY was placed on the market in response to the widespread demand for a FARLAND BANJO at a lower price than the other styles catalogued herein. The black finish permits of the use of a variety of wood for the necks which is easier to work than bird's eye maple and also renders ornamental veneering unnecessary. This, together with the absence of expensive carving and inlaying makes it possible to retail this remarkably fine instrument at the low price of \$30.00.

The rim being substantially the same as the other styles, the tone of this instrument, as well as that of the others, is guaranteed to be BETTER than that of any metal rim banjo of equal size ever made at any price. Sizes, 10½x19, 11x19½ and 11½x20. Other sizes made to order.

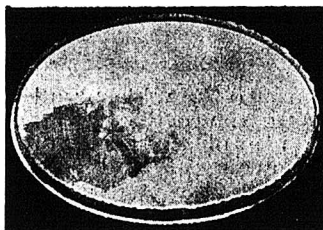
"BLACK BABY." Same size as the "Baby Grand," same finish, trimmings and price as the "Black Beauty." It will please you. In ordering, state size wanted.



Black is the only color carried in stock.
 Best M. & W. Leather Cases - - \$6.00
 " " " Canvas " - - 3.00

Farland's Tested Waterproof Banjo Heads.

These heads are selected by Mr. Farland personally from the best product of the best tanners of banjo heads known; are tested and rendered absolutely impervious to moisture by a recently discovered process, which improves their natural qualities as sounding boards. They are far superior to other banjo heads in appearance, outwear the same as they are not affected by atmospheric changes, improve the tone, and will remain clean and free from finger marks.



They come as shown in cut, and can be put on by any inexperienced person in a few minutes, as there is nothing to do but place the head on the rim, put the hoop in position, and adjust the hooks. A head can be put on and the banjo used within thirty minutes. No soaking or waiting two or three days for it to dry.

Every banjo player should keep one of these heads on hand. Sizes to fit 9¼, 10, 10½, 10¾, 11, 11½ and 12 inch banjos are carried in stock.

Price, \$3.00 each by mail.

Be sure to mention the size wanted

To ascertain the size needed for your banjo measure the rim from outer edge to outer edge, not including the narrow metal hoop used to tighten the head.

20 If you buy from a dealer, do not accept any head said to be waterproof which does not bear this signature, as all others are worthless imitations.

A. A. Farland

Farland's Selected Strings

This label attached
to every string

These strings are the same as used by Mr. Farland, are selected by him from the best product of the best manufacturer of strings known, are correct in size (all those too thin for use being returned to the manufacturer), and



more true strings to the bundle will be found among them than in any other brand of string in the market.

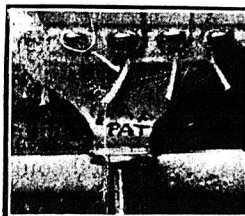
Price: 10 cents each; \$1.00 per dozen; \$2.00 per bundle of thirty. Fourth strings 60 cents per dozen.

Ask your dealer for them, or send direct to A. A. Farland.

The A. A. F. Pat. Tail Piece

Has all the good features of others and none of the objectionable ones. Does not rest on the hoop; therefore it is always in the most desirable position whether the hoop is below the level of the rim or not. Keeps greatest possible pressure of the strings on the bridge, prevents it from slip-

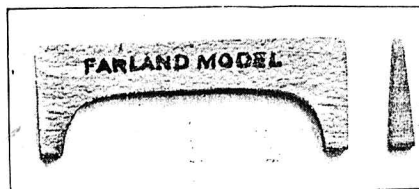
NO KNOTS REQUIRED



ping and improves the tone. No slot for the string to slip out of. Strings attached quicker than on any other. Has neatest appearance and a covering of leather prevents such sharp edges or "burrs" as may be occasionally overlooked by the workmen from cutting the strings.

Price 50c. each Postpaid

A good substantial
BRIDGE
That will not slip, tip or sag



Correct width ; made of
Old Maple Ten cents each
\$ 1.00 per dozen.

No banjo complete without a
FARLAND HARP ATTACHMENT



Price \$ 2.00 Fits any banjo Easily
adjusted and operated See page 5

FARLAND'S BANJO AND SCHUECKER'S HARP

From the Boston Herald, December 18, 1901

"Mr. Heinrich Schuecker (harpist of the Boston Symphony Orchestra) played several harp solos. and this endorsed Mr. Farland's confidence in his own powers; for if any other instrument whose strings are plucked could destroy the effect of a banjo it would naturally be such a rich full-bodied harp as Mr. Schuecker's. BUT NO HARM CAME OF THE CONTRAST."



MOST banjo players think the banjo they happen to have is good until they hear a FARLAND WOOD RIM.

From Mr. L. C. RINKER, an expert performer of Frankford Mo. to Mr Farland : "I cannot get over that rich, mellow tone of your banjo. It severely criticised my dear old ——— showing up the metallic and unmusical tone hitherto unnoticeable."



THE FARLAND BANJO WITHSTANDS EVEN THE CLIMATE OF ARIZONA

From Phoenix, Arizona, Mr. FRED S. GERISH, the well-known teacher, writes :

"This hot, dry climate is exceedingly hard on wood. Mandolins, etc., crack and literally fall to pieces here, but the Farland banjo seems strong enough to stand anything and is improving in tone right along. This is very gratifying to me, as I have always been annoyed by the steady deterioration in tone of all metal rim banjos. As heat expands metal, and (if dry) has the contrary effect on wood, it is possible that our climate causes the wood and metal rims to separate slightly. Would not this account for the deterioration mentioned above?"



Commendatory letters are received from customers as regularly as their orders are filled, and it would require a circular several times the size of this to hold all received up to this writing (October 1902). Nearly all of the best teachers and players have either purchased Farland Banjos or have signified their intention of doing so as soon as they can dispose of their metal rim ones, the result being that metal rims are rapidly becoming a drug in the market.



HE use of his wood rim banjo has greatly enhanced Mr. Farland's success in concert ; this being especially noticeable in places where he had previously played a metal rim. After his third appearance at New Haven, Conn., Mr. George A. Austin, the popular teacher who managed the concert, wrote him as follows :

"The aftermath of the concert is very pleasing to me in every way. People who were there are more enthusiastic than ever before * * * Your wood rim banjo is the wonder and delight of all who heard it, one gentleman saying that he fully expected to hear it speak the words, 'Alice, Where Art Thou?' before you finished playing that selection,"

Farland Banjos are guaranteed to be as represented, or money refunded.

Replacements or repairs rendered necessary by defective material or workmanship will be made free of charge.

Terms cash with order or C. O. D. C. O. D. orders to be accompanied by \$5.00. Send money by Express, New York Draft, P. O. or Express Money Orders or Registered Letter. Personal checks should be certified to avoid delay.

Address orders and make drafts, etc., payable to

A. A. FARLAND

PLAINFIELD, N.J.

OR NEAREST AGENT

PLAINFIELD, N.J.

NOTICE

All prices are net. No discount allowed and no goods given in addition to the instruments as the banjos are worth every cent of the prices asked. Banjos will not be furnished at wholesale rates to dealers or teachers who sell them for less than the full retail price.

BEAUTIFUL BANJO SOLOS

Arranged by A. A. Farland

This list embraces all as yet published.

SCHUBERT.....	"Military March," with Piano accompaniment.....	\$1.00
	<i>Undoubtedly the greatest march ever published for the banjo.</i>	
ROSSINI.....	Overture to "Wm. Tell" last movement with Piano acc...	1.00
PADEREWSKI.....	"Minuet a l'Antique" with Piano accompaniment.....	1.00
HAYDN.....	"Gypsy Rondo" with Piano accompaniment.....	1.00
FOSTER-FARLAND.....	"My Old Kentucky Home" variations with Piano acc.....	1.00
DUSSEK.....	"La Matinee Rondo" with Banjo and Piano acc.....	1.00
DANCLA.....	"Fifth Air" with variations and Piano acc.....	.75
SCHUBERT.....	"Serenade" with Piano acc.....	.75
ASHER-FARLAND.....	"Alice, Where Art Thou?" transcription.....	.75
CHOPIN.....	"Funeral March" with Guitar acc.....	.60
WIENIAWSKI.....	"Second Mazurka" with Piano acc.....	.60
POPPER.....	"Gavotte No. 2" with Banjo acc.....	.60
SCHUMANN.....	"Traumerei" and "Romanze" with Piano acc.....	.60
THOMAS.....	Gavotte from "Mignon" with Banjo and Guitar acc.....	.60
YRADIER.....	"La Paloma" with Banjo and Guitar acc.....	.50
"....."	"La Castenara" with Banjo and Guitar acc.....	.50
	<i>Mexican love song and castanet dance.</i>	
CHOPIN.....	"Choral Nocturne" (solo only).....	.50
MOSZKOWSKI.....	"Serenata" (solo only).....	.50
SCHUBERT.....	"Hark! Hark! the Lark! transcription.....	.50
HAUSER.....	"Wiegenlied" (cradle song) with Piano acc.....	.50
FARLAND.....	"The Dandy 5th Quickstep" complete for banjeaurine, (leading part) 1st and 2d banjos, piccolo banjo, mandolin and guitar.....	1 00
"....."	"Dandy 5th Quickstep" banjo or mandolin solo.....	.30
	With Piano acc.....	.50
FARLAND.....	"Tripping Thro' the Meadow" schottisch.....	.35

*May be had from your dealer or teacher, or will be mailed to any address
upon receipt of one half the marked price by*

THE A. A. FARLAND CO. Plainfield, N.J.

NATIONAL SCHOOL FOR THE BANJO

By A. A. FARLAND

Teaches the author's method of fingering, which is founded on the principle which forms the basis of the science of fingering, as applied to all instruments, *i.e.*, the most natural and effective use of the muscles employed, coupled with a judicious division of the work to be accomplished among the fingers used. The fact that the most difficult compositions played by the best masters of other methods may be readily executed by students of this, while *it is utterly impossible for any person who has not mastered Mr. Farland's system of fingering to effectively render upon the banjo many of the compositions which are played with ease by those who have*, proves that this method of fingering is the best, and as the best method of fingering any instrument is invariably the easiest, it follows that this system is not only better, but also *easier than all others*.

NATIONAL SCHOOL contains the rudiments of music; scales in all keys; scales in thirds, sixths and octaves; exercises in time, reading, tremolo and stroke playing; 24 chord exercises; 24 exercises in broken chords in the positions illustrating different movements in right-hand fingering; a table of harmonics and instructions in right-hand harmonics, and over 50 pieces of fine banjo music, as follows:

TEACHING PIECES

- | | |
|---|--|
| 1 "Sue Polka." A and E. | 16 "Little Cupid Schottische." A and D. |
| 2 "Alice Schottische." A and E. | 17 "Artistic Mazurka." A, E and D. |
| 3 "Sunbeam Waltz." A and E. | 18 "Snow Flake Polka." D and B minor. |
| 4 "Annie Laurie." A. | 19 "Moonlight on the Allegheny." Waltz
B and E. |
| 5 "Starlight Polka." A and E. | 20 "Carrie Schottische." E, A. and B |
| 6 "Little Gem Mazurka." A and E. | 21 "Rocket Galop." B, G sharp minor
and E. |
| 7 "Parachute Galop." A. | 22 "Viola Mazurka." G, D and C. |
| 8 "Minor Reel." F sharp minor. | 23 "Irish Jig." E minor. |
| 9 "Triplet Clog." E. | 24 "Wedding Bells." Waltz. F sharp
major. |
| 10 "O'Neill's Parade March." E and A,
<i>Suitable for concert.</i> | 25 "Pure as Snow." F sharp. D sharp
minor and B. <i>Suitable for concert.</i> |
| 11 "Irish Jig." E. | 26 "Lohengrin March." C. |
| 12 "Picnic Reel." E and C sharp minor. | 27 "Farland's Minor Jig." A minor. |
| 13 "Mocking Bird." 3 vars. E <i>Suitable
for concert.</i> | 28 "Funeral March." A minor. |
| 14 "Silvery Bells." E. | 29 "Penn Avenue Jig." A minor. |
| 15 "Charming Waltz." E, C sharp minor,
and A. | |

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| 30 "Apple Blossom Waltz." F, C and Bb. | 35 "Danube Waves Waltz." C minor and A flat. |
| 31 "Figaro Polka." F, D minor and B flat. | 36 "Danse Eccossais." A flat. |
| 32 "Laughing Eyes Mazurka." B flat and E flat. | 37 "Camp of Gypsies." F minor and A flat. <i>Suitable for concert.</i> |
| 33 "Princess Gavotte." B flat, G minor and F sharp major. | 38 "Bijou Waltz." D flat and A flat. |
| 34 "Lancashire Clog." E flat and B flat. | 39 "Orange Blossom Schottische." D flat and B flat minor. |

CONCERT SOLOS

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| 40 "Fifteenth Regiment Quickstep." A and D. A brilliant quick march in 2-4 time. | Intro. and Coda. A, F sharp minor, and D. Fine tremolo arrangement of these beautiful waltzes. |
| 41 "Last Rose of Summer" with tremolo variation. A. | 46 "In the Twilight." A. A beautiful tremolo solo, with brilliant variation. |
| 42 "Miserere." From Il Trovatore. A minor and A major. Very fine tremolo arrangement of this beautiful composition. | 47 "Auld Lang Syne." A. A splendid introduction, three variations and grand finale. |
| 43 "Nearer, My God, to Thee." Three brilliant variations and beautiful tremolo finale. A. | 48 "L'Ingenue." G. Fine arrangement of Ardit's celebrated gavotte. |
| 44 "Home, Sweet Home." Three fine variations and tremolo finish. A. | 49 "Funeral March of a Marionette." Complete. D minor. |
| 45 "Myosotis Waltzes." Complete with | 50 "Madelaine Waltzes." Complete with Intro., 5 waltzes and Coda. |

"THIMBLE" SOLOS

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| 51 "Old Time Jig." A. | 52 "Twenty second Regiment March." A and E. |
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The studies, exercises, teaching pieces, etc., are systematically and progressively arranged in all major and minor keys and correctly fingered, the right hand fingering being indicated as well as the left. This work is universally recognized as the standard authority on banjo technic and is used by the best teachers everywhere.

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